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THE ART OF SINGING.

Music News and Notes

Caroline M. Lowe comes to New York from Cleveland, Ohio, where she was a vocal teacher and a church and concert organist. As organist and choir director Miss Lowe has held long terms, seven years in the First Methodist Church, the largest Methodist Episcopal Church building in the world; eight years in the Euclid Avenue Christian Church. She is an active member of the Fortnightly Musical Club, the Lecture and Recital Club, the American Guild of Organists and the Woman's Club.

Special honor was given Miss Lowe at the San Diego exposition, California, as she was the only woman organist to give recitals on the big outdoor organ. Miss Lowe has opened her studio in the Nevada Apartments, Seventieth Street and Broadway, and will bring several of her Cleveland pupils to New York to give recitals here.

Paolo Martucci, concert pianist, has resumed teaching at his studio, 257 West Eighty-sixth Street. Mr. Martucci, who is the son and pupil of Giuseppe Martucci, Italian composer, pianist and conductor, came to this country about five years ago. He was for two years at the Cincinnati Conservatory of Music as a teacher in the piano department.

The Brooklyn Academy of Musical Art, 545 and 549 Greene Avenue, Robert W. Connor, director, is entering upon its twelfth season. Among its instructors are Mme. Emma Howe Fabri, who will be at the head of the vocal department this season; Miss Zoe Chesire, harp; Dr. Charles Edwards, elocution and dramatic art; S. Reid Spencer and Robert W. Connor, piano; Rudolf Jacobs and Frank J. Philip, violin; Vincent Fanelli, harp; Miss Anna M. Tuttle, mandolin and guitar; Mrs. Nina

Drummond-Leavitt, banjo; Mrs. Theodore Reiter, zither; Mrs. Robert Connor, elocution, and Lewis W. Armstrong, oratory.

Mrs. Minna Schloemann, vocal teacher, of 19 Manhattan Avenue, is an exponent of the Bess method, founded on the old Italian school.

Mme. Alice Garrigue Mott, vocal teacher, has returned from Rangeley Lakes, Maine, where she spent the summer, and has reopened her studio at 172 West Seventy-ninth Street.

Frank Hauser, concert pianist, has resumed teaching at his studio, 16 West 101st Street, after a tour of New England and New York.

The Boston Vocal Teachers' Association was organized in 1914 to further the interests of teachers of singing. Stephen Townsend, the first president of this organization, was succeeded by Frederick W. Wodell in 1915 and Frank E. Morse in 1916.

The Bel Canto Musical Bureau (Lazar S. Samoiloff, director) has engaged offices in Carnegie Hall for the purpose of aiding young artists to engagements and positions. No registration fee will be taken, but a small per-

centage will be charged when engagements are secured for the running expenses of the bureau. Any surplus will be used for the training of musicians who would otherwise have to forego the benefit of a musical education because of their financial circumstances.

The latest addition to the music schools of New York is the Volpe Institute of Music, which has just opened the doors of its own building at 146 West Seventy-seventh Street. Arnold Volpe, president and director, is a well known violinist and orchestral director. The school will teach every branch of music and is prepared to take full care of out-of-town pupils, both as to instruction and board. The institute announces that it will accept deserving pupils who cannot afford to pay the prices demanded by many of the high class artist-teachers. Voice and instrumental tests will be given without charge. The faculty includes David Bispham, Leon Rothier, Edwin Hughes, Arkady Bourstin, Salvatore de Stefano, Simone de Mauborget, Genevieve Bisbee, Carolyn Ortmann, Herman Kuhn, Edward Bromberg, William H. Humiston, Marguerite Volavy, Frederick W. Ortmann, Ada Sax, Lina Coen, Frances Foster, Nina Bourstin and Arthur Parker.